

## TATAR CULTURE: A SOCIOCULTURAL ANALYSIS IN THE CONTEXT OF ETHNOCULTURAL DIVERSITY IN THE MODERN AGE OF DIGITAL LIFE

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### Abstract:

*This study explores how ethnic minority activists in Russia appropriate digital technology and forms of creative cultural production that are widely disseminated around the world. The study also illustrates the ways in which these forms influence alternative ethnic cultural expressions and innovative interpretations of minority cultural heritage. Tatarstan, an autonomous region of the Russian Federation, has seen a growth in the number of innovative cultural and digital initiatives launched during the last five to seven years. These initiatives are driven primarily by young Tatar businesspeople and activists, most of whom are based in the Republic of Tatarstan. Tatarstan has long been the epicentre of traditional Tatar culture, including the Tatar people's theatre, music, visual arts, and literature. It is also the primary location for the instruction of the Tatar language. Tatarstan's political autonomy arrangements from the 1990s have been primarily undermined due to Russia's efforts toward centralization and cultural unity under the presidency of Vladimir Putin (beginning in the year 2000). Activists working to preserve the languages and identities of ethnic minorities face new challenges directly from the new, more conservative ideologies that have taken hold in the country. The emergence of new forms of cultural production in Russia is influenced by the growth of digital technology as well as by international cultural production. The younger members of the Tatar community are adopting the international formats and genres popular elsewhere and applying them to their cultural activities, thereby creating new forms of ethno cultural activism. When it comes to matters of ethnic identity, they devise innovative approaches to depict and articulate it, which are distinct from the models of ethnic culture that were inspired by the Soviet Union. Environments are becoming increasingly ideologically and politically restrictive. Minority participation in urban activities is frequently linked with secession. Due to these groups' activities, it is possible to depoliticize ethnic activism.*

**Keywords:** Ethnic Culture; Minority Groups; Cultural Production; Creative Enterprises; Digital life; Ethnic Regeneration; Tatar; Russian identity.

## **1. INTRODUCTION:**

This article is a scientific attempt to understand how minority ethno cultural activists in Russia adopt internationally circulating forms of creative cultural production and digital technology to express their culture and reinterpret minority cultural heritage from their social setting. The study focuses on Tatarstan's creative digital activities, a Russian autonomous republic. Tatars, a largely Tatarstani ethnic minority, launched these projects. Tatarstan, a federally independent republic, is the hub of cultural creation like theatre, arts, literature, music, and language teaching. Most of Tatarstan's 1990s political autonomy agreements have been dissolved by Vladimir Putin's centralization and cultural unification initiatives (2000-present). Russia's current restrictive ideological climate influences ethnocultural activities, such as language and identity preservation. Global cultural production and digital technology advancement in Russia promotes to advance cultural development in regions. Young Tatars use international styles and genres to local culture to establish ethno cultural activism. Alternative approaches to representing and conveying ethnic identity diverge dramatically from Soviet-born patterns. The urban operations depoliticize Ethno cultural advocacy is related to minority activism, typically connected with separatism.

## **2. Research methodology:**

### **2.1 Statement of the problem:**

No one can even oppose the reality that digital media has a significant influence on every culture. It affects social life in both positive and negative ways. In actuality, increased access to communication and information has not benefited life as much as was anticipated. The creation of a virtual world by internet can be regarded as a significant human achievement as of now. Matter of the fact that the pace of the world has accelerated and that people are busy with their own personal actions. No person can simply afford to miss a day's worth of knowledge that would keep him informed. The world is changing every moment. The Internet is continually floating with information we need. Nobody can restrict anything in the process, but it has a constructive and destructive impact on our society. One can learn anything one wishes. Be it swimming or programming provided that someone has the curiosity and consistency to learn it. Most learning resources are available on the Internet. Digital media plays a significant role in educating and empowering people developing skills and learning new knowledge, growing businesses, and expanding interactive communication and cultural engagement. On the other hand, excessive use of digital technology snatches away peace and happiness from human life. Internet obsession is one of the many reasons to cause harm physically, mentally and socially. All the time, the infatuation with gadgets and addiction to social networking pages like Facebook, Twitter, and other customize apps take away personal, social, and in-person socialization opportunities. The undue practice of these digital technologies cause feels anger, raises tension, and falls into depression. These are the areas to look into how a culturally diversified community uses this technology in this modern time and cope with it. Adapting to this digital surge is a blessing but pushes far behind practicing traditional material culture. In this article, those areas of attention are also underscored.

### **2.2 Rationale:**

This article attempts to document the change and adaptation of a particular ethnic group's culture through the unavoidable intervention of digital technology through sociocultural analysis. Life and livelihood are now mingled and empowered by the blessing of the digital spectrum. Thus, from the sociocultural perspective, it is essential to learn the paradigm shift of a community and its cultural practices. And at the same time, it is significant to document the influence of modernity in the name of technological intervention that leads to the cultural erosion of an ethnic community and transforming it into a market-oriented society.

### **2.3 The objective of the study:**

The study's objective is to examine ethnocultural multiplicity of the Tatar community and their digital life. The article has focused on the social life and living the Tatar's life. Tatars is an independent republic under Russian federal law. Understanding the socio-digital change of life in this particular community is a broad objective of the Study. Specific objectives are as follows:

- To learn the recent changes in the Tatar's lives with digital waves;
- To find out how they are coping with the inextricable trend of digital life;
- To learn how technology is dominating their ethno cultural lives.

### **2.4 Methodology of the study:**

The social research method has been undertaken to pursue this investigation.

### **2.5 Data collection method:**

Mostly secondary data has been taken into consideration for this Study. And thus, books, journals, periodicals, articles, reports, websites, monographs, government reports and community analyses and other related works were considered secondary sources of information for this research.

## **2.6 Observation:**

Observation is an essential tool for collecting and analyzing data for any investigation. This article has also examined some information related to the Tatar community based on indirect observation.

## **3. Ethno cultural revitalization and cultural creation of minority groups:**

Indigenous cultures and identities as well as oppressed minority cultures are often seen as being under danger due to the widespread adoption of Western cultural forms (Smith et al. 2000). Cultural globalization may make it more difficult to retain one's mother language and interest in one's own ethnic group, particularly for young people who actively consume foreign media and culture. Rap in Corsican or Sami may provide a means of resisting hegemony and cultural imperialism (Ridanpää and Pasanen 2009). More and more people are using social media, the Internet, and digital technology to revive languages and cultures (Cunliffe, 2007). The ethnocultural heritage of indigenous and underrepresented communities may be used into original works of art, design, fashion, and music. Tourists are offered Native American "exotic" lifestyles and cultures as a distinctive tourist experience with distinctive cultural goods to buy (souvenirs, etc.). They highlight the fact that modern cultural production is concentrated on producing goods whose value is dependent on their symbolic significance and how they elicit emotional reactions in customers (Power and Scott 2011, p. 3). The promise of an inevitable experience is therefore transformed into a reality and a worldview through cultural commodities.

Such cultural creation doesn't require substantial financial inputs and can be started by entrepreneurs without commercial skills. The job generally involves freelancing and precarity, which is common among creative sector producers today (McRobbie 2016). Small-scale manufacturing gives cultural creators the option to make a side income, especially those from minority or indigenous populations.. The capital city of Tatarstan, Kazan, now has a cultural center with co-working spaces for social gatherings, business meetings, and cultural events. Digitalization is essential to the production of modern culture (French et al. 2011). Internet and social media are used by new cultural producers and business owners for marketing and dissemination. Case studies reveal that owing in part to the accessibility of using the Internet and digital technologies, Instagram and V Kontakte are essential for Tatar small-business owners to market and sell their items (Suleymanova 2009). They also provide fresh chances for the revitalization of ethnic and linguistic communities via educational efforts or widely accepted scientific activities, as will be shown.

## **4. A Brief overview of Tatars and Tatarstan:**

The biggest ethnic minority in the nation is the Volga Tatars, who number more than 5 million in Russia and 6 million internationally. Tatars are most numerous in the two distinct republics of Tatarstan and Bashkortostan, both of which were established in 1920 by pioneers of the Soviet nation-building movement. Traditional Sunni Muslims like the Tatars underwent a rising secularization as a result of the Soviet Union's official atheism. Tatarstan has 3.8 million people, but only half identify as ethnic Tatars; the rest are Udmurt and other indigenous groups. According to the Turkic languages, seven known native speakers of Kipchak among the Tatars. The number of Tatars who can communicate fluently in Russian is hard to come by because of the fast Russianization of the Tatar community. However, even if they aren't fluent in it, most Tatars regard Tatar as their "native language." Tatar language proficiency is increasing among rural Tatars and falling among urban Tatars (Iskhakova et al. 2002). Tatarstan was granted a distinct position esoteric Russia as a republic, and connected to Kremlin with freedom of the purse, economy, and government (Graney 2009). Tatar and Russian were designated as the republic's official languages, and the republic's constitution mandated that they be taught in all schools in Tatarstan. Several official programs, especially those directed toward the Tatar people and their cultural institutions, as well as the Tatar language education, have strengthened Tatarstan's culture, language, and education (Graney 1999, Suleymanova 2018).

The government also funds a variety of cultural organizations, like as theaters, music and art schools, and writers' unions, in order to preserve and advance the official level of cultural production. Tatar diaspora groups from all across Russia and the globe often gather in Kazan, where the Tatar World Congress was founded in 1992. It is crucial for creating policy pertaining to ethno culture, particularly those pertaining to the Tatar diaspora (Graney 1998). The Tatar Youth Forum (TYF), a youth-focused component of TWC, is in charge of numerous avant-garde creative Tatar endeavors. A significant portion of the population is Russian, which has a significant political impact in the area. Republican authorities have placed a strong emphasis on the ideology of interethnic cooperation and religious tolerance.

Since Tatar and Russian cultural and religious organizations get equal funding, the "biculturalism" policy is theoretically implemented as an equal treatment of the two main ethnic groups in the country (Graney 2007, Nizamova 2016). While there are some exceptions, the majority of organizations are mostly based on Tatar cultural traditions from the Soviet era, leaving little possibility for originality or invention. Due to its mass consumption and ability to display ethnic diversity, the Tatar traditional celebration Sabantuy, in its current form, is considered a product of Soviet "creation" culture (Le Torrivellec 2009). Today's teenagers in particular find these mass-produced activities and cultural products uninteresting.

Russian politics have evolved in favor of defederalization and concentrated authority under Vladimir Putin's leadership. Following Tatarstan's independence in the 1990s, the government saw many political turnovers in the 2000s that

severely curtailed such authority (Goode 2011, Sharafutdinova 2013). Since they lay a focus on values like cultural and political unity, patriotism, and allegiance to one's country, regional activities in the domains of education and culture have been considered as a potential threat to the nation's unity (Goode 2011).

Tatarstan has also been more involved in big-scale Russian initiatives lately, particularly in sports. An enormous amount of interest in purported "mega-events" has been seen in Kazan. The city's infrastructure was improved when Kazan hosted the Universiade student Olympic Games in 2013. The city's infrastructure has been improved, and as a consequence, both local and international visitors now frequent the region. Subsequently, Muslim Tatar population's cultural heritage and ethnic identity are considered additional resources and advantages for the growth of the tourism business in this region. Due to this, the Tatar language has yet to be elevated as a cultural asset. The language is hardly ever used in tourism promotion and even less so in municipal infrastructure, as the present generation of Tatar activists is keen to point out. However, the Tatarstani government has chosen to work with a London-based firm rather than regional assets and enterprises to develop the republic's "brand" and "image" (Subramanian 2017). This business has created a "brand" using decorative and creative elements that draw on Tatar ethnic history but that Tatar designers and artists might have as easily manufactured in their own communities.

### **5. Tatar creative industries' development:**

In Kazan, the capital of Tatarstan, new artistic and cultural activities have exploded during the preceding five years. The events, which make use of modern creative forms, styles, and digital technologies, are geared at adolescents. Since its inception in the West, creative commons has spread to other regions of the globe and been "localized" to meet various demands. These events include innovative (or "alternative") musical creations in Tatar, such as Tatar rock, rap, indie-rock, and soul, as well as readings of poetry and plays that deviate from the established canons of the Soviet period. A few of these activities include pop-up projects, independent Tatar language publishing, urban festivals (design markets, street festivals, etc.), and educational endeavors.

Digital content, music, and art are all examples of creative endeavors that have a strong relationship to the native Tatar language, as well as to cultural and historical circumstances. Typically, a group of young activists who were exposed to Tatar at home or in school created these organizations (see in more detail below). These initiatives stand out for how they incorporate and reframe Tatar cultural and historical legacy within the context of these occasions. The creation of current "Tatar urban culture" (tatarskie gorodskaye culture) is a key component of the activists' vision. By doing this, the ethnic and linguistic legacy of the Tatar people can be given new life and become more appealing to young people.

They are replete with archaic and conventional meanings that don't correspond to the reality facing today's youth. This is also due to the fact that prominent Tatar cultural institutions and people frequently adhere to Soviet cultural norms. One of the campaigners asserted that ideas like tukay11 and tugan tel (the Tatar term for native tongue) should no longer be seen as things that need to be preserved. People would make speeches, read poems, and visit Tukay's memorial on his birthday during the Soviet era. We'd like to rethink existing forms and make them more engaging for the younger generation. Tukay (Novator) was an innovative person in the same manner as he was an experimental poet and a positive provocateur. He began a new wave of Tatar cultural output to give the Tatar culture new impetus. His figure became increasingly conservative and rigid over the Soviet years. An example of this kind of activity is tied to efforts to preserve and promote the Tatar language. To commemorate Gabdulla Tukay's birthday on April 26, 2006, a street action was launched called Min tatarcha soyleshem ('I speak Tatar'). Since then, this yearly street action has attracted more and more young people and grown in scope, making it one of the most popular events in the city. Kazan's center street is the site of a Tatar 'alternative' music event, a poetry reading, a flash mob and other fun activities. A small group of activists (journalists, academics, and students) organized this street protest voluntarily during the first few years of its existence, with no help from the government or commercial sponsors. The Republic of Tatarstan's government provides it with small grants as part of a state programme to support the state languages of Tatarstan. Minority activists in the Volga region have taken inspiration from this street demonstration and planned similar campaigns in Udmurtia and Mari El, according to organizers (Yusupova 2017).

A design market, a well-liked and widely-used format for creative urban events, was adopted as a result of this street campaign. It was known as Pechan bazaar ('hey market' in Tatar) when it first started in the summer of 2013 in one of Kazan's oldest neighborhoods. The Tatar bistäse, or "hello market," was a significant commercial, societal, and cultural hub in Kazan between the eighteenth and early twentieth centuries. The Tatar district's intellectuals and authors concentrated there, transforming it into a "oriental" market for the locals thanks to the abundance of hotels and rental homes in the neighborhood. This city neighborhood underwent Soviet modernization and became a working-class industrial neighborhood devoid of any discernible ethnic identity.

An historic Tatar neighborhood was revitalized by TYF activists by holding a one-day design fair to showcase and market the products of artists, designers, crafters, publishers, caterers specialized in customary Tatar cuisine. Participants were invited to identify themselves as Tatars by donning Tatar-inspired clothing and accessories, such as a little headpiece (tube they/kalfak), a piece of clothing with a Tatar decoration, or a pair of traditional leather shoes. Pechan bazary gave small company proprietors that use Tatar ethnic design elements in their products visibility and

demonstrated that there is a market for their goods. flyer for Jadidfest on social media. This picture was provided by Tabriz Yarullin.

The word "fest," which refers to a variety of urban gatherings and festivals, was invented by the Russians. Independently published Tatar children's books, vegetarian Tatar food, talks about "Everyday life in the Tatar quarter," and various brief public workshops are also offered. Poems by the Tatar author Khadi Taktash (1901–1931) were read aloud for two hours in 2016 while alternative Tatar music sets played in the background. As cultural works that reinterpret and re-articulate ethnic culture and cultural legacy using new forms and formats. They often promote and sell their products via social media profiles on platforms like Instagram, Facebook, and Vkontakte. Once or twice a year, urban events like the ones previously described provide vendors the opportunity to display and sell their wares in a physical location. However, a lot of them mainly market their goods via their social media sites, where customers may post photographs, request more information, and get in touch with the seller.

Most small-scale manufacturers see the events as a secondary source of money for themselves and their businesses rather than as their main source of income. The state's present unifying measures are grassroots, bottom-up attempts to challenge cultural norms and templates that confine ethnicity to folkloristic or traditional forms in the post-Soviet Russian milieu where they have been materialized. These cultural norms and models limit ethnicity to folkloristic or traditional forms. They employ a different approach than the original post-Soviet era celebrations of "easily consumable ethnic diversity." Numerous ethnic culinary festivals and performances of dance and song, such as Sabantuy, were part of these festivities. These formats often recreated Soviet folkloristic ethnic identity expressions in order to draw huge audiences. These initiatives are driven by activism and a desire to save and revive ethnic languages and cultural traditions. They can therefore be seen as a specific type of non-political resistance to the political pressures and cultural hegemony of the nationalizing Russian state. Small businesses and startup companies regularly incorporate ethnic features, as well as those connected to Tatarstan as a republic, region, and country. Some companies print the portraits of local political figures on t-shirts and other apparel, including the present and former presidents of Tatarstan.

According to the people driving these initiatives, the primary objective is to create cultural content that is appealing to a diverse audience, not just ethnic Tatars specifically. It is assumed that content based on the Tatar language should be produced for a more general non-ethnic audience, particularly young people living in urban areas. Consequently, the Tatar language ought to move beyond the realm of ethnicity and develop into a regional language to broaden the scope of its use. One of the activists involved in the campaign stated in an interview that the Tatar language ought to evolve beyond its status as merely an ethnic language into a language spoken by the people of Tatarstan. While young people of Tatar ethnicity are the primary target audience for these activities, campaigners quickly point out that many people of Russian or Russian-speaking background are also big fans of the creative works produced by Tatars.

## **6. Science in the Tatar language:**

An activist group called Giylem, which is Tatar for "science, knowledge," announced the launch of a new initiative in 2015 that entailed translating the Harry Potter series into Tatar. A young university student who had just recently graduated from a Tatar school located in the teeny-tiny city of Akta-nysh was one of the thirteen volunteers who assisted in making the project a reality. Through Giylem's website, digital methods are utilized to disseminate information regarding Tatar content that is both scientific and popular-scientific. For instance, Potter offers customers the option to download the first Harry Potter book's Tatar version. Scientific articles commonly use visual and video elements to make them "easier to read." On Facebook, Vkontakte, and Instagram, the Giylem society maintains active profiles. Currently, it serves as a one-of-a-kind learning digital resource in Tatar and is the first digital initiative focused on pop science. Participation in the Pechan bazaar is just one of many offline activities organized by the community. One of their most recent endeavors is the establishment of a private Tatar-language kindergarten with an emphasis on science education.

Albatta is a different endeavor that uses digital media to disseminate intellectual knowledge. This entire website is dedicated to the humanities (elbette.ru). One of the activists, a recent graduate of the Tatar linguistics department, came up with the idea for the project. This website gives users access to a wide range of video courses on the Tatar people's history, culture, linguistics, arts, and architecture. Tatar and Russian are the two main languages used in the brief lectures (sometimes with Russian subtitles) (with Tatar subtitles). On a variety of scientific topics that can be challenging to understand, pop-science web portals in Russia like postnau-ka.ru and arzamas academy offer video lectures and other visual and written resources, making them accessible to a larger audience. These initiatives support the preservation of ethno cultural traditions and customs in a number of ways. Due to their creation and dissemination of online content in the Tatar language, they can communicate with more individuals, including Tatars who reside in other nations. They provide several educational materials in the Tatar language using a range of media (visual, written, and video). These actions are taken because they also fulfill an essential symbolic purpose.

Akil Fabrikasy, which means "Intelligence fabric" in Tatar, is a think tank for ideas that was founded by activists connected to the Tatar Youth Federation (TYF) to advance science literacy in the Tatar language through offline activities. Their main goals are to learn processes and techniques for knowledge management as well as specialized

knowledge. They specifically want to provide professional advice backed up by scientific data on issues that the general public and people who shape policy should be concerned about. In order to explore current challenges and the historical legacies left in the local and regional areas, they host public lectures and discussions and invite researchers and professionals from various sectors. These techniques include of popular museum projects, historical games (quests), problem-based city tours, and more. Another meeting in 2017 concentrated on modern methods of teaching Tatar and modern designs for Tatar educational institutions. One of their events is a "History Brunch," which consists of loosely organized gatherings on specific facets of Tatarstan's history that take the shape of brunch. Typically, these gatherings start with a speaker and move into a debate.

The goal of many of these programs is to encourage greater participation among young people in the political and cultural life of their communities. In this region, history is not taught in classrooms or through textbooks; rather, it is imparted through digital media, online resources, and open-forum discussions and activities held in the public areas of the city (guided tours, quests). Since local and regional history lessons have been eliminated from the curriculum due to federal educational regulations (Suleymanova 2018), academic projects such as these are essential to educating the upcoming generation about the political history of their region.

### **7. A New generation of ethnic and cultural activism among the Tatar people:**

Kazan, Tatarstan's capital, has seen a rise in new urban initiatives and cultural endeavors in recent years, albeit not all of these have focused on Tatar culture specifically. There are now lofts and various artistic spaces for rent throughout the city. Include Ratilainen and the modern cultural hub Smena in this expanded volume. Plus, a wide range of additional progressive endeavors and businesses are part of the creative sectors (kreativnye industry). Recent years in Russia's largest cities have seen a rise in civic participation and the emergence of new kinds of urban communities, especially in their regional centers. Urban communities share a common interest in environmental advocacy, historic preservation, or creating a more bike-friendly urban environment (Zheltnina 2015). Tatarstan has a rich tradition of institutions and ideologies thanks to its years of struggle for political independence. The Tatar language-based educational system, the many national organizations, and the strong sense of regional pride are all examples of this. The pupils at these Tatar language schools tended to be among the most academically gifted in their respective high schools. Graduates of Tatar philology programs are among those contributing to these efforts. They are highly educated, fluent in literary Tatar, and deeply rooted in their homeland and people's traditions. In many ways, they are the distinguishing features of this category. Many of these initiatives have been made possible by the tireless efforts of Kazan-based Tatar speakers and enthusiasts. Those who run businesses on a smaller scale and use Tatar cultural heritage and symbols are also included (designers, artists, craftspeople, publishers, etc.).

These contemporary Tatar artistic endeavors are heavily supported by the Tatar Youth Federation (TYF), the World Tatar Congress youth branch. When it comes to Tatar youth groups in Russia, and beyond, the TYF is the central hub that keeps everything running smoothly. With only two full-time staff, the TYF relies on the voluntary labor of its activists to carry out its many initiatives (students, pupils, and young professionals). TYF provides its members with meeting spaces where they can socialize, use computers, and get in touch with city officials. Participants provide the bulk of the funds for these initiatives, with the Tatar World Congress contributing primarily to logistics and infrastructure. Tatarstan's government backs many publications, including a lifestyle magazine published in Russian (see Ratilainen in this issue) that receives total funding from the republican budget. This is why the administration of the Republic of Tatarstan is reluctant to incorporate new forms of Tatar ethno cultural activism into its strategy for developing the country's creative industries.

The new ethnocultural efforts projected on social media platforms and the internet has made easy to interact with Tatar audiences outside of Tatarstan, where the bulk of Tatars reside. One of the Akil fabrikasy's organizers claimed that some 6 million people worldwide identify as Tatars at a 2016 public debate on the topic of "History and tourism." Most of these initiatives and projects do not appear to be driven by overtly political goals. Their principal "ideological" goal is to foster an urban culture that reflects the most progressive trends among the world's youth and urban inhabitants. A few uses for digital and cultural initiatives with global "open access" include the promotion of (threatened) minority languages and cultures as well as the expression of regional and ethnonational identities. These efforts have been successful in reaching their objectives.

### **8. Conclusion:**

This study summarizes and delves into how cultural activists from Russia's ethnic minority adopt widely diffused approaches to creative and technological innovation. The study also seeks to understand how such customs motivate new strategies to communicate and reimagine cultural tenets held by marginalized communities. The autonomous Russian province of Tatarstan has seen an increase in artistic, cultural, and digital activities over the past five to seven years. New entrepreneurs and activists of Tatar heritage located in the Republic of Tatarstan are principally responsible for these projects. It has long served as the hub of Tatar cultural creation in all of its forms, including the performing and visual arts as well as literature. With the rise of new, more conservative ideologies, campaigners working to save the languages and identities of ethnic minorities face new challenges. As a result of the proliferation of digital technology and the internationalization of the cultural production industry, new forms of artistic expression have

flourished in Russia. Tatar youth today are reimagining what it means to be ethno cultural activists by mixing global formats and genres into traditional forms of expression. When it comes to ethnic identity, they come up with unique ways to demonstrate and explain it, apart from the Soviet Union-inspired notions of ethnic culture. The limitations imposed on people due to ideology and politics are increasing. Minorities who take part in city life are frequently blamed for secession. The research has stimulated new thinking about concepts of ethno national identity. Tatar cultural features are used to highlight the region's uniqueness in branding and tourism, these actions implicitly and explicitly promote regional identity. The growing vitality of Russia's minority cultural communities has contributed to the birth of a new generation and the growth of urban centers as creative hubs in remote regions of the country.

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